



The Sixty-third Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art

2,504th Concert

Alessandra Marc, *soprano*

David Chapman, *pianist*

October 10, 2004

Sunday Evening, 6:30 pm

West Building, West Garden Court

Admission free

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

Please note that concerts now begin at 6:30 pm.
Late entry or reentry after 6:30 pm is not permitted.

2,504th Concert

October 10, 2004, 6:30 pm

Ludwig van Beethoven (1770–1827)

Scene: “Ah! Perfido”

Opus 65 (1796)

Alban Berg (1885–1935)

Seven Early Songs (1905–1908)

Nacht

Schilflied

Die Nachtigall

Traumgekrönt

Im Zimmer

Liebesode

Sommertage

Giacomo Puccini (1858–1924)

“Vissi d’arte” from “Tosca” (1900)

Intermission

George Gershwin (1898–1937)

Can’t help lovin’ dat man

Someone to Watch over Me

Richard Rodgers (1902–1979)

“Climb Every Mountain” from “The Sound of Music” (1959)

Carlisle Floyd (b. 1926)

“Trees on the Mountain” from “Susannah” (1954)

Spirituals

Swing Low, Sweet Chariot

Guide My Feet

Ride on, King Jesus

Gershwin

“My Man’s Gone Now” from “Porgy and Bess” (1935)

The Musicians

ALESSANDRA MARC

“Une étoile est née (A Star Is Born),” headlined *Le Figaro* (Paris). The *New Yorker* proclaimed: “an instrument of unsurpassed beauty and impact and perhaps the richest, fullest, most beautiful big soprano voice around.” Such accolades have been and continue to be a staple in the career of the outstanding American soprano Alessandra Marc. A frequent guest of the world’s leading opera houses and orchestras, she collaborates with the most eminent conductors of our time, including Daniel Barenboim, Sir Georg Solti, Zubin Mehta, Christian Thielemann, Michael Tilson Thomas, Riccardo Chailly, Seiji Ozawa, Christoph von Dohnanyi, Christoph Eschenbach, Sir Colin Davis, Charles Dutoit, Edo de Waart, Lorin Maazel, Marek Janowski, Kent Nagano, Heinz Fricke, Leif Segerstam, Andreas Delfs, Franz Welser-Möst, Daniele Gatti, Sebastian Weigle, Mariss Jansons, Esa Pekka Salonen, James Conlon, and Gerard Schwarz. Marc collaborated most frequently with the late Giuseppe Sinopoli, and she was called upon to sing at his funeral mass in Rome in April 2001. Her Metropolitan Opera debut saw her in the title role of *Aida*, which she has also sung at the Lyric Opera of Chicago, the San Francisco Opera, and the Vienna State Opera.

The 2000–2001 season began with Alessandra Marc’s triumphant return to the Metropolitan Opera. Of her opening night performance as *Turandot*, the *New York Times* reported: “She displayed burnished tone and enormous volume, especially in climactic phrases that soar above the orchestra and chorus.” She repeated the role at the Kennedy Center in Washington, D.C., in her debut at the Teatro alla Scala, and with the

Danish Radio Orchestra. In 2004 she performed it at the Festival Casals in televised concert performances, and she will sing in staged productions of *Turandot* in 2005 and 2006 in Lisbon, Barcelona, Florence, and Tokyo. Other highlights of the upcoming seasons will include solo appearances with the Seattle Symphony, the Milwaukee Symphony, at George Mason University, and in recital at Tokyo's Suntory Hall.

Alessandra Marc's discography is equally impressive. Delos Records issued her first aria recital recording, *American Diva*, and her many releases include four on the Teldec label: Schoenberg's *Erwartung*, Berg's *Altenberg Lieder* and *Lulu Suite*, with Sinopoli and the Dresden Staatskapelle, and the final scene of Richard Strauss' *Salome* with the North German Radio Orchestra. Her most recent recordings are Albéniz' *Henry Clifford* on the Decca label (2003); a complete *Turandot*, recorded by the Regional Opera Company of Bilbao, Spain; and an Opera Gala with Andrew Litton and the Dallas Symphony Orchestra on the Delos label. This concert marks Alessandra Marc's fourth appearance at the National Gallery. Her debut recital at the Gallery occurred in January 1991, and her second appearance came just two months later, when she stepped in at the last minute for the ailing Arleen Auger to sing Richard Strauss' *Four Last Songs* with the National Gallery Orchestra under George Manos. The concert was a critically acclaimed triumph and a fitting observation of both the 50th anniversary of the founding of the Gallery and its 2,000th Sunday concert on March 17, 1991.

DAVID CHAPMAN

David Chapman, a native Californian, holds degrees and performance diplomas in piano from the Peabody Conservatory and the Eastman School of Music in Rochester, New York, where he was concerto soloist and served as opera coach in both conservatories. He was awarded a Fulbright grant in solo piano performance and spent two years in Germany. He remained in Europe for a total of eleven years, during which time he performed recitals in Austria, Italy, Switzerland, Denmark, Hungary, and Germany under contract to Steiner, Weylach, and Schulte concert managements. Chapman has recorded for the Süddeutscher Rundfunk in Stuttgart and the Westdeutscher Rundfunk in Cologne and has appeared on German television with the world-renowned soprano Felicia Weathers. He has played in master classes for Martina Arroyo, Evelyn Lear, Felicia Weathers, Hans Hotter, and Elisabeth Schwarzkopf.

Chapman studied orchestral conducting with George Cleve and choral conducting with Charlene Archibeque. For six years he conducted and arranged music for ensembles that toured throughout Germany with soloist Felicia Weathers. He coached for three years at the International Bach Academy in Stuttgart under Helmut Rilling, performed in several Stuttgart Ballet premieres, and worked as pianist in collaboration with Fernando Bujones of the American Ballet Theater. Chapman began teaching vocalists in 1990. Since then he has given voice master classes at the University of Oklahoma, the University of Nebraska, the Sichuan

Conservatory in Cheng-du, China, the Pedagogical University of Beijing, and the Moscow Conservatory. David Chapman is a founding member of Vocal Arts International (VAI), a group dedicated to establishing a network of cultural exchanges with singers of other countries in which American and foreign artists perform, teach master classes, and exchange information, both at home and abroad. He is a member of the Friday Morning Music Club and the National Association of Teachers of Singing (NATS).

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